

THE DRAMA



Human Nature.
He vows with all the cynic's arts
And says he is wise—
But for the circus straight he starts
When the band begins to play.
—Washington Star.

WITH ENTIRE FRANKNESS

"In Paradise" at Cordray's—Blighting Effect of Theatrical Trust on Native American Drama.

There was at least one palliating circumstance connected with the Stockwell production of "In Paradise," at Cordray's—it was given only three, in place of the usual eight, performances last week. Our American cooks have accepted French bouillon and French fricassees; our doctors, French auscultation and Pasteurism; and our women, French gloves, French corsets and the French pompadour. French corsets and the French pompadour, perhaps, it is not unnatural for our theater-goers to accept French farce. Yet, under all the clever ensembles, the ludicrous entanglements of ideas and brilliant perlage of French farce, there is always a touch of rankness, a sneer at the homely virtues and heart-throbbing honor that offend the Puritanism in our blood. Are we Anglo-Saxons a more consistent and logical race than our Celtic cousins across the globe? At least, we are clear-brained enough to see what the French have always been more or less blind to, that there is no tonable reason why we should not be as straight and fair to our domestic as in our financial dealings.

Food for Thought.

During the three weeks' engagement of the Stockwell company, at Cordray's, there were three performances of the French farce, "In Paradise"; nine of Finero's clever and clean English comedy, "The Magistrate"; and 12 of "Uncle Tom's Cabin"—a play that, as a work of dramatic art, has little or nothing to recommend it; its powerful hold upon the public lying in its appeal to our feelings of patriotism and humanitarianism, and our instinctive love for freedom. That a hackneyed American play, built on a great theme, to be sure, but almost devoid of literary or dramatic merit, can thus hold its own against a brilliant French farce and a bright comedy from the pen of the cleverest English playwright of the day, certainly furnishes food for thought.

The demand of the people for native American drama was never so strong as it is today, and the opportunity for its proper development was perhaps never so small. It looks, indeed, very much as though our enjoyment of purely American plays will, in time, be confined to those of a past generation, or to the efforts of the little group of American playwrights who have already achieved reputation in their dramatic ventures. For the struggling, untired American dramatist is just now, as everybody knows, being smothered in rather unkind fashion by the theatrical trust.

The recent announcement of the discontinuance of the libel suit begun two years ago by the trust against Harrison Grey Fiske, editor of the New York Dramatic Mirror, is practically a confession of moral weakness on the part of the syndicate. But apart from this, it merely serves to emphasize the dangerous ascendancy the trust has obtained over the American public, and the utter helplessness of those who oppose it. Most of the important theaters scattered over the country are now in the hands of the trust, and are not, in consequence, allowed to present any plays except those on its list. The leading actors also have been

the season now ending—a season of unprecedented brilliancy, both in Portland and throughout America, generally. It is claimed that never, in our entire history, have our theaters enjoyed such prosperity, yet the number of original American productions shows no such corresponding increase. For the policy of the trust is to present only such plays as have already achieved popularity, or those from dramatists whose merit has already won recognition. It takes no chances with unknown writers. And this means, of course, that Paris and London successes are becoming more and more the vogue in America. It is plain therefore that the members of the trust are making money

It is a spectacular production at times, according to the favorable press notices which it has received all over the country, bewilderingly brilliant. In the scenic investiture there are presented a Holland village, the Cafe Eccentric, St. Petersburg and the Castle Drachenfels, on the Rhine. These are the work of H. Logan Reed, and are said to be excellent examples of scientific and realistic stagecraft.

Some of the results are reported to be especially surprising. There are appearing and disappearing rooms, a cataplectic drawbridge, a big, revolving stage and a human windmill. Nid and Nod are mischievous mute brothers of God, a love-



BLANCHE ALDRICH, LEADING LADY IN "THE REAL WIDOW BROWN."

at the expense of the American playwright. Portland and other Coast cities have not escaped the clutch of this powerful trust any more than the cities of the East. Here, as elsewhere, efforts are being made in a small way to oppose it by the formation and encouragement of stock companies. These are apt to be more or less poorly equipped, and therefore are not always able to adhere to a high standard of art. Yet, at the same time, they are striving to maintain, often against great odds, that spirit of independence and personal freedom that is so dear to every American heart. MERIWETHER.

"THE EVIL EYE" AT MARQUAM.

Yale's Spectacular Production to Be Given This Week.

"The Evil Eye" or the Many Merry Mis-

ly maiden, who is being pursued by Wartburg, a jettatori, or a man with an "evil eye," whose very glance is blasting its effect upon every one falling beneath its baneful influence. How Fiske is rescued by Nid and Nod and an American tourist and how Wartburg is thwarted and finally punished by being pushed off the earth is the burden of the story of "The Evil Eye."

There is nothing to complain of in the composition of the company. It includes comedians, dancers, singers and numerous specialty performers. Al H. Wilson, the German comedian, assumes the principal comedy part in the spectacle; Rosaire and Elliott, pantomimists, acrobats and clowns, will enact the roles of Nid and Nod, respectively; Bloodgood is the bounding and rollicking southerner; there are the famous "Phassey's," headed by Alfred and Madame Phassey, singers, dancers and musicians, and then there are the premieres de ballet, seconds, corpeuses, figurantes and chorus, which help so much in the making of a great stage spectacle.

In passing, a few words in reference to the Phassey are permissible. Alfred Phassey is of the Anglo-Italian Training School for stage-dancing and has charge of the ballet of "The Evil Eye"—an aggregation of young women of shapely forms, whose singing, dancing and drum and trumpet manipulations are said to be a very attractive feature of the production. Madame Phassey has been for a number of years ballet instructor under Sir Augustus Harris and Colonel J. H. Mapleson, in of Her Majesty's Opera Company, in London. The ballet girls, it is claimed, are graduates of Mr. Phassey's school, and have toured the principal cities of Europe and America.

An especially notable feature of "The Evil Eye" is the electric ballet, which opens the third act. The contrivance and manipulation of the wires is a skillful exhibition of ingenuity in electrical effects, the current and power being maintained by what is known as dry batteries. In previous ballets where electric lamps have been used there has always been more or less danger caused by the current, whether alternating or direct, which has usually been taken from the main feed wire that enters the theater, and in dancing those wires have had to be handled by a reel, by drawing in or paying out as the various figures in the dance determined. In the electric ballet of the current from dry batteries has been done away with, and the increased effect and absolute freedom for the dancers.

There are 15 girls in the dance. Red, blue, green, yellow and white incandescent lamps of one or two candle-power are affixed to the costumes in various ways so that, when lighted, they show an illuminated back, an illuminated belt, an illuminated collar, etc. Attached to each dress there is a system of wires which are controlled at will by an immense keyboard, operated like a piano, each key denoting a special wire in each girl's dress.

The dance, or ballet, is given with what might be termed a "May pole," only instead of the pole being placed on the stage, it drops from the flies, and garlands of roses branch out from the great tree, so that there is one for each girl. As she runs to grasp her garland, she sees a catch to her wrist, which forms the connection, and then the illumination begins; first, lights appear at the waist, then at the buckles, then on the head, and

so on, till each circuit is completed and the girls are clothed in light. As a fitting tableau, the 15 garlands of roses and violets are illuminated from top to bottom.

"THE REAL WIDOW BROWN."

Funmakers Will Occupy Cordray's Stage This Week.

Unlooked-for complications frequently arise, when people, fired with love's young dream, forsake a congenial partner, through the mediumship of the matrimonial papers. This is what happens to "the Widow Brown," a character in a clever farce by that name, which will be the bill at Cordray's Theater for the week, beginning tonight. "The Real Widow Brown" is a clean, farcical play, bubbling over with bright music, witty dialogue and clever specialties. It enjoyed a run of 100 nights at the Standard Theater, New York City, and has been well received wherever presented. The story covered by the play is as follows:

Deacon Hiram Goodman, an elderly gentleman, chances to pick up a matrimonial paper, accidentally dropped by one of his daughters. Having a penchant for widows, he notes the advertisement of one—charming, of course, and possessed of wealth. He immediately corresponds with her. She replies that she will visit him. In the meantime his two daughters have become enamored of two young men. Their father is not pleased with his daughters' selections. To prevent the advent of a mother-in-law in the household, Charlie Ward, the younger daughter's lover, disguises himself as the Widow Brown. Subsequently, the elder daughter's lover impersonates the deacon. Neither is aware of the deception being practiced by the other. This assumption of the character of Widow Brown is intended to disgust the father of the girl.

When the two assumed characters meet, many laughable complications ensue in rapid order. The old deacon, returning home, is confronted by his double. He is finally made to believe that he has been intoxicated, and this leads to a general mix-up. At this juncture, the real Widow Brown arrives, and proves to be a handsome, dashing woman. Before she can make herself known to the deacon, his double confronts her. He falls in a violent fit. Believing the bogus deacon to be the real one, she leaves the house. A man servant, by his absurd blunders, creates no end of trouble, a mischief-making maid and a German baron who also seeks the hand of the real Widow Brown, together with a number of other characters, comprise the dramatic personnel.

The company includes some of New York's funmakers. Of these may be mentioned: Hal W. Brown, formerly with Hoyt's success; "Joe" King, an Eastern actor of note; Charles W. Barrington, known as "the human orchestra," from his ability to imitate various musical instruments; Frederick E. Beans, formerly of the Lyceum Theater Stock Company, New York; Edward Clark, once of the "42nd" and Willie Collier, comedian; Miss Blanche Aldrich, prima donna soprano; the Mullahy sisters, Louise Henry, Miss Francis Hulse, etc.

HOYT'S "RAG BABY."

Dunne and Ryley's "All-Star Cast" at the Marquam.

Mathews and Bulger, with their "all star cast," and under the management and direction of Messrs. Dunne & Ryley, will be the attraction at the Marquam Grand Theater tomorrow and Tuesday evenings. When the two assumed characters meet, many laughable complications ensue in rapid order. The old deacon, returning home, is confronted by his double. He is finally made to believe that he has been intoxicated, and this leads to a general mix-up. At this juncture, the real Widow Brown arrives, and proves to be a handsome, dashing woman. Before she can make herself known to the deacon, his double confronts her. He falls in a violent fit. Believing the bogus deacon to be the real one, she leaves the house. A man servant, by his absurd blunders, creates no end of trouble, a mischief-making maid and a German baron who also seeks the hand of the real Widow Brown, together with a number of other characters, comprise the dramatic personnel.

JOHN DREW COMING.

"The Tyranny of Tears" at the Marquam Next Week.

Charles Frohman's "The Tyranny of Tears," with John Drew in the cast, will

CALVIN HEILIG, Mgr. **MARQUAM GRAND** CALVIN HEILIG, Mgr.

Two Performances Only **MONDAY AND TUESDAY May 28 and 29**

DUNNE & RYLEY'S

Comedy Festival, With an ALL-STAR CAST, Presenting Chas. H. Hoyt's Play

"A RAG BABY"

A Superb Comedy Organization, Including

MATHEWS & BULGER
MARY MARBLE
WALTER JONES
NORMA WHALLEY
GEO. F. MARION
MAUDE GOURTNEY
PHILIP H. RYLEY
BESSIE TANNEHILL
TONY HART
LOUISE ROSA

HELLY ESLED
JNO. W. DUNNE
MARION GUNNING
ETHEL KIRWAN
GERTRUDE WOOD
THE EIGHT MASCOTS
ENGLISH DANCING GIRLS
THE POINT BALLET and
WISEMAN'S MALE SERENADERS
A LARGE and EFFICIENT CHORUS
G. L. MAYHOOD, Musical Director

LOOK AT THE NAMES

NOTE—Dunne & Ryley's All-Star Cast is en route to San Francisco, and is especially organized for a 10 weeks' engagement at the California Theater, where they open June 1.

PRICES: Lower floor (except last 3 rows).....\$1.50
Lower floor, last 3 rows.....1.00
Balcony, first 3 rows.....1.00
Balcony, last 3 rows......50
Boxes and Loges.....\$10.00

Balcony, second 3 rows......75
Balcony, last 3 rows......50
Gallery......25
Seats Now Selling

Special Announcement

Engagement Begins With a . . .

DECORATION DAY MATINEE

Also Wednesday and Thursday Nights
May 30 and 31

The Reigning Spectacular Sensation of This Century, With 50 People and Three Railroad Cars of Scenery—First Time Here of

CHAS. H. YALE'S

MASSIVE, MARVELOUS, MECHANICAL, SPECTACULAR ROMANCE

THE EVIL EYE

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Under the Management of the Author, SIDNEY R. ELLIS

The entire production in its entirety. No condenses or substitutions. The same as given at the principal \$1.50 theaters throughout the country. With a wealth of New and Startling Features. Specialties, Ballets, Songs, Tricks and Costumes. Gorgeous Scenery, Original Music, Special Features.

SPECIAL ENGAGEMENT FROM THE ALHAMBRA THEATER, LONDON.

... THE GREAT PHASEY TROUPE ...

It's the limit in all spectacular offerings this season. "A WONDER!"
Note—Owing to the extreme length of the production, the curtain will rise at 8 o'clock.

INTRODUCING.....
Al. H. Wilson
Fannie Bloodgood
Rosaire & Elliot
The Famous Phasey Troupe

THE REWILDING ELECTRIC BALLET
THE HUMAN VINDICTOR
THE DISAPPEARING ROOMS
THE CATAPLECTIC DRAWBRIDGE

EVENING PRICES: Lower floor.....\$1.00
Balcony, first 3 rows......75
Balcony, last 3 rows......50
Gallery, 2c. Boxes and loges.....\$7.50

DECORATION DAY MATINEE PRICES.....
Lower floor (except last 3 rows).....50c
Last 3 rows......30c
Balcony, first 3 rows......50c
Balcony, last 3 rows......25c

Children to all parts of the house.....25 Cents

be presented at the Marquam Grand Tuesday and Wednesday nights, June 5 and 6. This play was written by Haddon Chambers, and is a comedy of temperment. John Drew is a favorite with Pacific Coast audiences, but New York and other Eastern cities demand a large share of his attention. More than half of his seasons are usually spent in New York, and the remainder is divided between engagements in Boston, Philadelphia, Washington, Chicago and other cities. To meet the demand for his appearance on the Pacific Coast, Mr. Drew has lengthened his seasons, in order that this section may be included in his itinerary. The present tour will prove the lengthiest in his career.

"The Tyranny of Tears" is the only play Mr. Drew is presenting this summer. It is claimed that it is a strong piece—a claim that appears warranted by the faith which Charles Frohman and the star both have in it. Mr. Drew has a good support, including such people as Arthur Byron, Tarry Harwood, Frank E. Lamb, Isabel Irving, Ida Conquest and George Montum. The cast is the complete and original one, as is also the production.

Clay Clement, the well-known actor and playwright, who recently returned from Australia, where he went as Nance O'Neill's leading man, has completed arrangements with L. R. Stockwell, whereby the two players will star jointly, under the name of "The Clement-Stockwell Company," on and after June 16, when the new organization will open its season at Cordray's Theater. "The Southern Gentleman," a strong play of the South, written by Mr. Clement, and that author's greatest success, "The New Dominion," which Mr. Clement has played in all the large Eastern cities, will be produced during the week. Mr. Stockwell's present company will be strengthened, and a theatrical and artistic treat should be in store for local playgoers. After its Portland engagement, the company will go to the Seattle Theater, Seattle, for three weeks and will then play toward the East.

GLEANINGS FROM THE WINGS.
Matters of Interest to Playgoers and Actor Folk.
In the absence of Adeline Adler, Florence Wells, who is only 15 years old, played Tirzah in "Ben-Hur" at the Broadway Theater, New York, recently, and gave an altogether pleasing performance. Altes Wells is also understudy for the part of Esther, taken by Gretchen Lyons. Klaw & Erlanger have secured the dramatic rights to Molly Elliot Seawell's new story, "The House of Egremont," which will shortly be published by the Scribners. The arrangement of "The House of Egremont" for the stage will be made by William Young, who dramatized "Ben-Hur."
Clay Clement's work with Nance O'Neill, as that actress' leading man, in Australia gained him many favorable criticisms from the Australian press, and his appearance in Portland in his own plays, with Mr. L. R. Stockwell, on June 16, is awaited with interest.
General Lew Wallace received over \$30,000 as royalties during the six months' run of "Ben-Hur," at the Broadway Theater, New York.

People's Popular Playhouse.

CORDRAY'S THEATER

JOHN F. CORDRAY, Manager

One Week Commencing Tonight, **Sunday, May 27, Matinee Saturday**

Usual Prices **A. Q. SCAMMON'S COMEDY COMPANY** Usual Prices
Presenting a Comedy That Causes Incessant Laughter

THE REAL WIDOW BROWN

As Played One Hundred Nights at the Standard, Theater, New York

**PURE IN TONE
BRILLIANT IN WIT
LIVELY IN MOTION
CATCHY IN MUSIC
BRIGHT IN COSTUME
GRACE IN DANCING**

A VEIN OF HUMOR DIRECT FROM THE FOUNTAIN OF FUN

OUR MOTTO—Nothing too good for the public.

Positively the greatest laugh maker ever brought to the Coast.

ELEGANT IN SCENIC ENVIRONMENTS
ARTISTIC IN ACTION.

SPECIALTIES BY
HAL W. BROWN.....Parodies
C. W. BARRINGTON.....The Human Orchestra
EDDIE CLARK.....An Odd One
JOE KING.....Germany's Troubles
MISS ALDRICH.....Soprano
THE MULLAY SISTERS.....Acrobatic Dancing

What the Press of the Country Say:

Tribune, Chicago, Ill.: "It should be one of the greatest laugh-provokers of the season."
Examiner, San Francisco, Cal.: "The plot of 'The Real Widow Brown' is ingenious, and the play contains much fun."
Times, Los Angeles, Cal.: "The vaudeville acts introduced are all of a high class, and of as large a variety as seen upon an Orpheum stage."



MISS FANNIE BLOODGOOD, AS ADORA, IN "THE EVIL EYE."

forced, often against their will, into the combination. Mrs. Fiske, wife of the editor of the Mirror, being the only one of importance who still has the courage to hold out against it.

Few Original Productions.

A practical demonstration of the influence this syndicate is exerting upon the American stage has just been given us in

happens of Nid, and the Weird, Wonderful Wanderings of Nod" will be the attraction at the Marquam Grand Wednesday and Thursday evenings of this week, with Wednesday matinee. The company presenting "The Evil Eye"—that of Charles H. Yale—is claimed to be a specially strong one. The plot, although complex, contains many ludicrous incidents.